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The Music by the Mountain Festival in Mt. Shasta features baritone Stephen Salters on September 6 & 7.



Currently on view at the Trinidad Museum, Caleb Whitbeck's enhanced giclee print, "Spanish Discovery of Trinidad Bay, California 1775" (see Artscene p. 28).

ON THE COVER

Fishing boats at a floating village, Halong Bay, Vietnam.

PHOTO BY PEPPER TRAIL



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Harvesting rice near Dong Dang, northern Vietnam

PHOTO: PEPPER TRAIL

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Embracing The Future

Public radio in the U.S. is an unusual amalgamation of locally owned stations and well known national networks. Together, these stations and networks partner each day to create and broadcast programs that touch the lives of nearly 35 million weekly listeners. Listeners tend to think about public radio as “NPR” but the reality is that NPR is only one piece of the public radio puzzle. That said, the success of public radio as a dynamic American institution is inextricably connected to the vision and organizational acuity of NPR, which is governed by a combination of station leaders and members of the public.

Earlier this year, NPR adopted a new strategic plan, parts of which I thought I’d share with you. The plan lays out both a big picture, aspirational vision for what NPR seeks to accomplish and strategic priorities that detail how to achieve that vision. Here’s a summary of NPR’s new strategic plan:

NPR Strategic Aspiration: We will be the model for high quality journalism in the 21st century, strengthening the cultural, civic and social fabric of our democracy. We will build on our heritage as reporters and storytellers, on our intimate relationship with audiences, and on our capacity for innovation in order to create a space where audiences congregate, connect and contribute to a shared understanding of the wider world. We strive to feed the mind and satisfy the soul.

NPR Strategic Priorities: To realize our strategic aspiration, we have established four strategic priorities. They are of equal weight and priority.

1. Create exceptional content. We must enhance core news programs and distinctive topic coverage. NPR’s investment in journalism over the past 40 years has fueled the growth in its audience and led it to become a preeminent source of news and cultural programming. NPR intends to build on this strong heritage – offering context, sparking conversation, and satisfying listeners’ curiosity.

2. Expand, diversify and engage our audiences. Audience service is at the heart of public radio’s purpose and its business. To be relevant and fulfill its mission, public radio must create news and entertainment content that serves the needs of the broad American public and innovate on new platforms. To be sustainable, public radio must generate revenues directly and indirectly from that audience. For NPR to remain vital and vibrant in the future, it must therefore maintain its core audience, expand its reach, diversify its audience and engage its users.

3. Collaborate. We must play a lead role in strengthening the non-commercial public radio network through collaboration, strategic partnerships, service and sound management... A strong network cannot exist without a strong station community. NPR is committed to working in partnership to ensure that member stations continue to provide relevant service to their communities...

4. Grow net revenues. We must increase revenues and effectively manage costs in order to ensure a sustainable financial business model for NPR and public radio. For the system to remain vital and viable, it must identify ways to increase net revenues, both at NPR and at all local stations... Entrepreneurial approachess... combined with strong cost management practices, must be embraced.

I think NPR has it right, which hasn’t always been the case. In order to continue to earn our place in the hearts and minds of our listeners, both stations and NPR must work together in real and meaningful ways. Local stations must also continue to find ways to pool our collective financial, intellectual and creative resources for the benefit of our audiences while building a stronger capacity to step forward to address the unique challenges and opportunities of the local communities we serve.

Paul Westhelle, Executive Director
Jefferson Public Radio



MEETING VIETNAM

Article and Photos by Pepper Trail

My memories of Vietnam begin in childhood. Rice paddies, in black and white. Strange skinny faces, unlike any I'd ever seen in my little hometown. Those funny round pointed hats. And, of course, helicopters, fascinating and frightening beasts, the blast from their rotors flattening the tropical grass as they came in for a landing, and then the soldiers, one hand on their helmets, the other carrying their M16s, jumping, running, disappearing into the jungle. It was quite a show, almost every night.

A few years passed, and childish fascination gave way to righteous adolescent rage, tinged with fear as the time drew near to register for the draft. By then it was 1972, I was a college freshman and the war was so unpopular it seemed it must soon end, but still my friends and I were tense as we gathered in my dorm room on draft lottery day. My number came up 342, so high that any fear of being drafted was finished. That year I took part in the tail-end of the antiwar demonstrations, and even managed to get tear-gassed, to my great satisfaction. Then

came the 1973 Paris Peace Accords and the withdrawal of our troops, and I, along with the rest of America, pretty much stopped thinking about Vietnam.

Until 1975, that is, when North Vietnam invaded the south, and we were all briefly transfixed again by images of helicopters, this time lifting off from our embassy roof in Saigon, carrying the last Americans away in abject defeat, and a desperate few of our Vietnamese allies into exile. And with that, my involvement with Vietnam came to an end, revived only every now and then by movies like "Apocalypse Now" and "Platoon." But still, for my generation, few words hold more powerful and complex associations, meanings, and memories than the name of that far-away country, that symbol of American defeat, that place I never hoped to be: Vietnam.

Fast-forward almost 40 years. I work at the National Fish and Wildlife Forensics Lab in Ashland, part of the US Fish and Wildlife Service. The Lab's mission is to provide scientific support to federal wildlife crime investigations, and the evidence we receive spans the world, from Oregon eagles to

African ivory. Recently, we've been hearing more and more about Vietnam. The country has emerged as a rising economic power, with a new wealthy class willing and able to spend money on luxury goods. Unfortunately, "luxury goods" in Vietnam (as in China and other Asian nations) include a wide variety of wildlife products, including ivory carvings, tiger bones, and rhinoceros horn.

Vietnam has received intense international criticism for its role in the illegal wildlife trade, particularly involving rhino horns from Africa. This trade has exploded in the past few years, threatening the extinction of the critically endangered black rhinoceros and reversing the recovery of the white rhinoceros, whose numbers had shown encouraging gains thanks to conservation efforts in South Africa.

Therefore, by 2012, Vietnam was on my mind again, but still I was completely unprepared when my boss came into my office one day and asked "How would you like to go to Hanoi?" He told me that the government of Vietnam had asked the U.S. State Department for help combating the illegal



PREVIOUS PAGE: The crown jewel of Vietnam's national park system: Crocodile Lake in Cat Tien National Park (southern Vietnam).

BELOW: A floating shopkeeper paddles her wares, Halong Bay.

BOTTOM: Bargaining at a street market in the Old Quarter, Hanoi.



gered Species of Fauna and Flora; let's shorten that to CITES MA, shall we?). This work was mostly in the fascinating city of Hanoi, the political and cultural capital of Vietnam, but also involved visits to Ho Chi Minh City (you may remember it as Saigon...), the Mekong Delta, and the coastal city of Nha Trang, as well as the Chinese border town of Lon Sang and the tourist center of Halong Bay. So, come along: let's meet Vietnam.

First Impressions. My first reaction to Vietnam — like those of almost every other first-time American visitor — was surprise: surprise at the economic dynamism of the country, at the friendliness and youth of the people, at the seemingly complete physical and psychological recovery from the war. Upon deeper experience, I revised these initial impressions somewhat, but there is no question that today's Vietnam reveals the remarkable energy, work ethic, and resilience of its people. Vietnam seems to be far less haunted by the war than is America. This makes sense, I guess — they won, after all. But when you learn more about the damage done by the war, especially by the American bombing campaign, the recovery is astonishing.

The other overwhelming first impression is how you just can't escape Ho Chi Minh. Statues of Vietnam's great revolutionary leader seem to stand in every city center, and his face is on every denomination of Vietnam's

CONTINUED ON PAGE 22

traffic in rhino horn. The State Department in turn had put out the call for a scientist with wildlife law enforcement experience to work in Vietnam through a program called the Embassy Science Fellows. And so (to make a long story short), on June 14, 2013

I found myself getting off a plane in Hanoi. For the next two months, I worked in partnership with the Vietnam government office concerned with wildlife trade (officially, the Vietnam Management Authority for the Convention on International Trade in Endan-

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Don Kahle

Happiness

The word didn't come up until the last five minutes of a two-hour conversation. Eugene social psychology researcher Paul Slovic isn't a fan of the "happiness" movement that has taken over many best-seller lists and self-help shelves.

For more than a half-century, Slovic has focused his research on the underbelly of humanity, from addictive gambling to genocidal dictatorships. More precisely, he has concerned himself with how people respond to the atrocities, hoping to learn better ways to convey vital information to motivate people to act.

After fifty years, you could call Slovic a happy warrior, except for his deep disdain of war and his scholarly skepticism of happiness.

Slovic recently helped his colleague Dan Kahan articulate what they call Identity-Protective Cognition Syndrome, seeking to explain why information doesn't always help people make better decisions about huge, looming catastrophes like climate change.

Simply put, belonging trumps knowing.

It's important to respect the internal logic. While it may be true that shopping, showering, and driving less will reduce my carbon footprint, the actual change on the environment from changes I can make is vanishingly minute. At the same time, the social ridicule I may fear or feel could be visceral, immediate, and measurable.

If the people around me don't believe in doing something about climate change, the felt cost for my actions outweigh the consequences of inaction. Resisting change makes sense.

In an April 12, 2014 Op-Ed piece, *New York Times* columnist Tom Friedman made reference to O power, a Virginia company that helps people see the "carbon footprint" consequences of their choices, but then also showing how their consumption habits compare with those of their neighbors.

Putting a face on better choice options — especially a familiar face who walks his dog past your house every day — allows the

information to become meaningful and motivating.

Bridging that gap between information and meaning has been Slovic's life's work.

Consider what he calls "pseudo-inefficiency." It works like this. Show a photo of a hungry child and ask people to give money. A certain percentage of people will give. Show that same child's photo alongside a photo of the village (showing others who



Happiness equals experience
divided by expectation.

will not be benefiting from the act of generosity), and the response rate goes down.

We know it shouldn't, but it does. The generosity still accomplishes exactly the same amount of good, but the reminder that there's much more to be done drains the motivation for whatever good we can do.

This is how happiness snuck into the conversation. Wouldn't Slovic rather study what brings people joy? Maybe, but not so long as there are global horrors that must be addressed.

But what about his own choices? Is he happy?

The word gives him pause. "Satisfied" isn't quite right. Neither is "contented." He

sleeps well at night. He accepts that his general emotional state cannot be reduced to a single word. Fair enough.

"I'm doing the work that's been asked of me," he reflects. "And I'll continue doing that work until it doesn't need doing or until I can't do it any more."

Meanwhile, others are using what's being learned about human behavior and motivation for exactly the opposite purpose. Slovic knows this first-hand because he has served as an expert witness against tobacco companies. He's read their internal memos.

Advertising peddles "happiness" — hoping you won't notice the quotes around that commodity. In fact, happiness is not a thing. Happiness is a calculation — a quotient. Happiness equals experience divided by expectation.

Yes, you can add more and better experiences to achieve happiness, but if you simultaneously increase your expectations, you won't be happier. Oftentimes, the euphoria that we call "happiness" is nothing but a temporary jolt, followed by deepening misery. It leaves you needing another jolt.

Reducing our expectations is a surer path to happiness, especially if those around us share in the effort. Weight Watchers, Alcoholics Anonymous, study buddies, workout partners — each adds belonging to knowing.

We must learn to align our desires with our motivations. Slovic and others want to help us pull personal meaning out of all-too-abundant information. You could call that happiness, if you like.

Don Kahle (fridays@dksez.com) writes a column each Friday for *The Register-Guard* and blogs at www.dksez.com.

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Theatre and the Arts

Molly Tinsley

Into The Liminal Woods

Rituals of initiation unfold in three phases: the first separates the individual from the world she's taken for granted; the third reintegrates her into a new world as a changed person. Between the two is the liminal phase, in which the individual floats in a kind of dreamland of possibility, suspended between selves and social roles. Both terrifying and transformational, this in-between phase encourages a sort of regression to pre-conscious chaos. *Into the Woods*, the brilliant musical by Stephen Sondheim and James Lapine, plants its action in just such a no-man's land. I can't imagine anyone better disposed to direct its OSF production in the

Elizabethan Theatre than Amanda Dehnert. Ever respectful of theatre's roots in ritual, she approaches the making of it as the crafting of liminal space.

As with her affecting past productions of *Julius Caesar* and *My Fair Lady*, Dehnert expands *Into the Woods* to include its pre-curtain chaos. The orchestra wanders in and takes its prominent position on-stage. Meanwhile, actors in street clothes enter, greet each other, and wave to individuals in the audience as they warm up bodies and voices. Dehnert is nudging us into that ritual no-man's land in between the dramatic world and the world we consider real. The program notes, by the way, that over half the musicians are apprentices, thus experiencing their own initiation into the professional big-time. Like Red Riding Hood meeting with the Wolf or Jack with Mrs. Giant, they must be both "excited and scared."

Then the music stands appear. *So this is going to be a concert performance*, we conclude. *We'll be hanging onto the real world after all*. But the Narrator delivers his "Once upon a time," and the next thing

we know we're adrift in imaginary space. When did the actors with music stands grow costumes and become characters? When did that pail sporting the label COW become the forlorn Milky White? When exactly was this dramatic world born, and how? Dehnert's strategy pins us in a place where things are neither pretend nor real

and thus both? If we're surprised, disoriented, that's the faintest fore-taste of things to come.

Just as Dehnert blurs the boundaries between the real and her fictional world, *Into the Woods* posits a kingdom where four familiar fairy tales run side by side, energized by their frequent collisions. The meta-story re-

volves around the Baker and his wife, who pine for a child. But the Baker's parents were cursed with sterility by the Witch for robbing her garden. To lift the curse, they must track down four items—a cow, a red cape, a gold slipper, and yellow hair. Thus their quest will overlap with the private quests of the impoverished Jack (of beanstalk fame), the scatterbrained Red Riding Hood, the abused Cinderella, and the stifled Rapunzel. By the end of Act One, the individual tales have achieved their familiar happy endings. So has the Baker's story. But a collective challenge lies ahead.

The mood darkens ominously in Act Two, for the characters learn that "wishes come true, not free." Dissatisfaction and confusion plunge into catastrophe when the Giant's Wife descends to earth demanding a sacrifice to avenge her husband's death at Jack's hands. Ritual action shifts into tragic mode. Random fatalities follow. The kingdom succumbs to a state of terror, while the two Princes do nothing but toodle around on a red bike and a blue bike, competing with each other as to who is more miserable. Meanwhile, the survivors blame each

Just as Dehnert blurs the boundaries between the real and her fictional world, *Into the Woods* posits a kingdom where four familiar fairy tales run side by side, energized by their frequent collisions.

other for causing the mess.

The crazy shifting of frames and fairy tales could not succeed as powerfully as it does without the intense commitment of the actors to its normalcy. The well-meaning but pedestrian Baker (Javier Munoz), his edgy Wife (Rachel Warren), indecisive Cinderella (Jennie Greenberry), resilient Jack (Miles Fletcher), sassy Red Riding Hood (Kjerstine Rose Anderson), languishing Rapunzel (Royer Bockus)—all wrestle in dead earnest with their fates. If the princes (John Tufts and Jeremy Peter Johnson) seem less sincere, chalk it up to nurture—they were raised only to be charming.

Miriam Laube as the Witch gives emotional depth to this critical queen-pin of the plot, who evolves from an arugula-obsessed hag to a needy and finally broken heart. Her physical transformation midway to a beautiful woman remains a mystery of execution, as do the impossible changes Catherine Coulson undergoes—from cow to wicked stepmother to regurgitated grandmother—with udder poise (sorry) and aplomb.

Into the Woods explores the core human impulse to wish. The verb begins the action and concludes it, which is to say that wishing is about not fulfillment but something else, like conjuring the freedom and possibility of liminal space. Jack wishes he could live *in between* the giants in the sky and the demands of earth. Cinderella wants something *in between* the nightmare reality of her father's house and the fantasy of the prince's. The princes realize what they want must always remain unseen. The Baker's Wife wishes that real life offered more epiphanic "moments of moment," where "or" gives way to "and."

The Baker's Wife also understands that "if life were only [these] moments, then you'd never know you had one." Wishing impels us out of our comfort zone and into a scary yet exciting in-between place. But "no one lives in the woods." We come back, if we manage to come back, changed, with new knowledge and inspiration.

We take a similar journey when we enter the theatre and surrender to a world both real and pretend. Which is why, in the end, *Into the Woods* is a play about itself, and Amanda Dehnert doesn't want us to forget that.

Molly Tinsley taught literature and creative writing at the U. S. Naval Academy for twenty years. Her latest book is the spy thriller *Broken Angels* (www.fuzepublishing.com)

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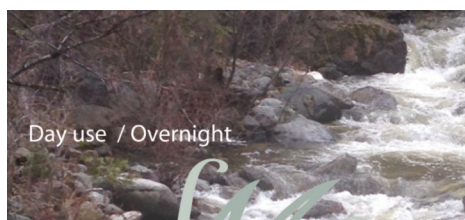
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Inside the Box

Scott Dewing

The Entangled Web We Weave

One of my favorite scenes from the sci-fi movie *The Matrix Reloaded*, is when the protagonist, Neo, accompanies Councillor Hamann down into the engineering level of Zion, the underground city where members of the last remaining human society are hiding out from the machines seeking to destroy them.

"I like it down here," Councillor Hamann exclaims as they look out over the cavernous room filled with humming machines providing potable water, breathable air, and consistent power to the inhabitants of Zion. "I like to be reminded that this city survives because of these machines. These machines are keeping us alive while other machines are coming to kill us. Interesting, isn't it?"

Yes, it *is* interesting. Here, inside our own Matrix that we call "Earth," we too have built a world in which we need machines to survive. Without them, the world as we know it—the industrialized world we've constructed—ceases to exist.

Without our machines, we turn out the lights, turn off the heat, and turn the clocks back to at least the Middle Ages, perhaps further. In fact, we get rid of our clocks altogether. In no time, our cities crumble without the machines required to maintain them. Weeds invade and unmaintained pavement pops and buckles. Gas lines and power plants explode. Sewer systems overflow and water mains burst. Dams burst too. Buildings topple and entire cities are swept away by a torrent of torturous water.

But flooded cities are the least of our worries in a world without the machines needed to maintain them. Without our machines, millions of us die because we simply cannot grow enough food to feed everyone. And the food that we do manage to grow without the aid of our machines cannot be transported to the people who need it and they, in turn, cannot transport themselves

quickly enough to the places where the food is grown and starve to death. Food rots in the fields while corpses rot on the plains. Meanwhile, millions of others die from disease because we can no longer make simple medicines such as penicillin.

Without our machines, the majority of us die; we literally drop like flies.

We need our machines to survive and although we don't have autonomous, "artificially intelligent" machines that are hell-bent on killing us, we yearly slaughter fellow members of the human race with the machines of war that we've cleverly created for the express purpose of doing so. Interesting, isn't it?

In a short time—about 100,000 years—human culture has quickly evolved from a simple tool-making culture, to agrarian, to industrial, to wholly machine-dependant. While our evolution has been meteoric, it's just a single tick on the geological time-scale and not even a blip on the radar of our solar system's 4.5-billion-year existence.

And the engine of change humming beneath our rapid evolution has been technology.

"We humans have linked our destinies with our machines. Our technology has gotten so complex that we no longer can understand or fully control it. We have entered the Age of Entanglement," wrote inventor and scientist Danny Hillis in *Scientific American*.

According to Hillis, the Internet is a case in point. "Most people may not realize that they depend on the Internet when they place a telephone call or fly on an airplane. In our intertwined world, it is increasingly difficult to understand the very systems we have built or how to repair them."

There is no blueprint to the system of the modern world. It is the sum of its evolved parts. And while some die-hard conspiracy theorists may take a somewhat

masochistic comfort in believing that the world is under the control of the shadowy Illuminati, it is not controlled by men or gods. Just like the rest of the universe, the modern world is controlled by the fundamental laws of nature from which all technology is created.

In the end, all technologies are the harnessing and exploitation of natural phenomena in order to fulfill a human purpose or need. Technology can only leverage that which already exists in nature: there was computation before there were computers, light before there were light bulbs, and heat before there were heat pumps.

“Technology builds out not just from combination of what exists already but from the constant capturing and harnessing of natural phenomena,” wrote Arthur W. Brian in his brilliant book *The Nature of Technology: What It Is and How It Evolves*.

While I agree with Hillis in principle, I disagree in particular. It’s not that we’ve “linked” our destiny with technology or the resulting machines that come out of technological progress. It’s not that we’ve “entered” the “Age of Entanglement”. It’s that we never made a choice. Human destiny has always been entangled with technology because without it, we would have never evolved to *Homo sapiens* in the first place.

Or to put it another way: Man is not uniquely human without technology. Take away technology and Man is evolutionarily something different. Without technology, without our ability to harness natural phenomena and use it to our benefit, we most likely would have ceased to evolve and perished from the Earth long ago just like many other species. Technology is what made us different. It’s what makes us different. It’s why we’re still here.

And that is the path we are still on in the “Age of Entanglement” in which human culture becomes increasingly complex and entangled with its technology to the point of no return—a point that, for better or for worse, we passed long ago.

We’re entangled with our technology and it can be no other way. It is an entangled web that Man weaves, but it is the only web we have to capture our future.

Interesting, isn’t it?

Scott Dewing is a technologist, teacher, and writer. He lives with his family on a low-tech farm in the State of Jefferson. Archives of his columns and other postings can be found on his blog at: blog.insidethebox.org



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Recordings

Maria Kelly

Dan Auerbach Turns Blue

While considering what to write for this month's Recording's column, I thought it would be interesting to write about the role of the producer on an artist's album. However since that is such a broad topic that could literally fill volumes, I decided to focus on an artist who has been incredibly prolific lately as both a producer and an artist.

Dan Auerbach came immediately to mind as he is both a Grammy Award winning producer and recording artist. A delightful moment of irony occurred when I remembered that my fellow *Open Air* host, Paul Gerardi, featured Auerbach's rival in the Recordings column of the August issue — Jack White! Although one can understand the rivalry of two super talents who have performed in duo formats (Jack White's The White Stripes and Dan Auerbach's The Black Keys), as individual artists their work stands out and in my opinion, they are both great contemporary artists whose comparisons end there.

While most well known for his work as half of the duo that is The Black Keys, his extensive list of production credits proves he's as adept behind the mixing console as he is on the microphone and guitar. Auerbach produced what many believed was the revitalization of Dr. John's career with his 2012 album *Locked Down*. The list of other artists he has produced these last few years includes an exceptional array of diverse talent that he has crafted into extraordinary albums. He has produced some younger talent, including Valerie June's extraordinary *Pushin Against A Stone* and Nikki Lane's "outlaw country" album *All or Nothin'*; he also nurtured a new sound from Ray LaMontagne in 2014's stellar *Supernova* and much to my surprise produced Lana Del Ray's new *Ultraviolent*.

Despite his full plate as a producer, Auerbach found time to return to the studio with fellow Black Key, Patrick Carney to produce what is, in my opinion a great return to form in 2014's *True Blue*. For their eighth album, they once again turned to producer Brian "Danger Mouse" Burton

(another influential producer) who has been at the helm for the band's previous three releases, including their 2011 platinum-plus Grammy Award winning *El Camino*. As a big fan of their 2010 recording *Brothers*, I was

personally disappointed by *El Camino* which in my opinion felt like a juvenile one dimensional romp. So when I first heard *True Blue* I was both relieved and excited to hear that their return to form set sail into unexpectedly dark, psychedelic directions, as opposed to its hook-laden pop predecessor. It's a more moody yet very engaging and rhythmic piece of work that really highlights the Black Keys' musical diversity.

In a four-and-a-half star review, Rolling Stone's David Fricke calls the album, "a return to basics.. a giant step into the best, most consistently gripping album the Keys have ever made. The added soul in Auerbach's vocals, and the extra beauty of the tunes, give the album a slow-burn warmth." Many, including David Dye of the *World Café*, have commented on how unusual it was to open the album with a 7 minute melancholy song like "Weight of Love". But in fact, it was that opening guitar riff that caught my attention and compelled me to listen to the album in its entirety as I knew instantly that this mature work would be a welcome departure from the adolescent *El Camino*. Indeed, not one song disappointed...except maybe the last track, "Gotta Get Away", which some have called a return to the rock of *El Camino*!

“
Turn Blue is a genuine
turning point — into
original rock, with deeper
shade of blues.”

Recorded following a very public and very traumatic divorce, perhaps that turmoil moved Auerbach to take a giant step into the most consistently gripping album the Black Keys have ever made, including another personal favorite, their big hit *Brothers* (2010). That album's "mid-fi" mix of sixties soul and midwest-garage glam was a definite breakthrough, but *Turn Blue* is a genuine turning point – into original rock, with deeper shade of blues. There is still the vigor of the Black Keys' first records of a decade ago. But there is more confidence in *Turn Blue* with its honest emotions, bold musical statements and rich multi-layered texture. With hip-hop allusions, super-size guitar rock and studio flourishes, it feels like this is the album the Black Keys have been intending to record with Danger Mouse since 2008's *Attack & Release*. *Turn Blue* feels like an arrival, perhaps it's just adulthood.

Maria Kelly hosts *Open Air* on JPR's Rhythm & News service. She also books the concerts presented at Redding's historic Cascade Theatre.



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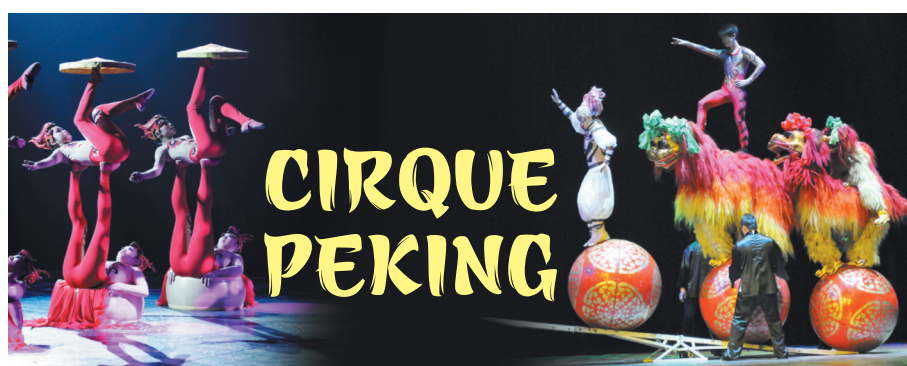


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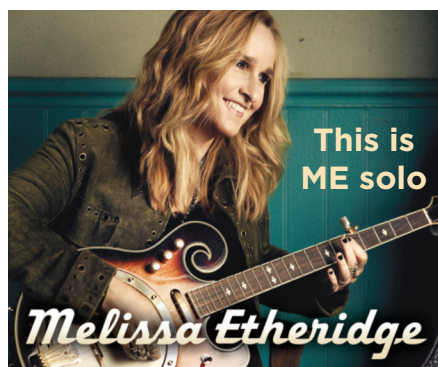
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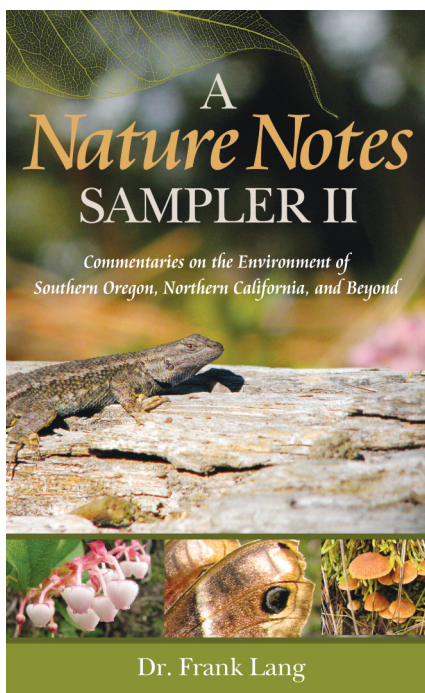
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Nature Notes

Frank Lang

Jerusalem Crickets

Grandson Mighty Milo, then three and a half years old, and Inu the Inu, six and half months old were out in the backyard doing what they do best, diggin' in the soil, when one of them said, "What's this!" They had just uncovered a Jerusalem cricket. Jerusalem crickets belong to a wingless, ground-inhabiting sub-family of grasshoppers. They are smooth and shiny, amber brown with dark stripes around a fat and pudgy abdomen. According to Essig's *Insects of Western North America*, Jerusalem crickets are the objects of fear and superstition because of the large, almost human head. Mexicans calls them "niños de la tierra"... children of the earth. Some call them potato bugs, others "old bald headed men," a lousy common name, in my opinion.

Do not let Nature Notes
ever catch you
calling soil, dirt,
ever.

These soil dwellers remain underground during the day and come out at night in search of fun and frolic. Their idea of fun is munching on the roots and tubers of plants, and for dessert, a crunch or two of some dead animal. Frolic occurs mostly in the early spring when members of both sexes get together. In the process the female tears off the male's sperm sac and carries it around for a time. Afterward the female often makes a meal of her mate. Later in the spring, she lays oval white eggs in small holes in the soil.

During summer days, adults stay under boards, logs or rocks and move about at night into the early morning hours. Essig writes that they make a queer track on dusty roads or trails that resemble a smooth trail like a snake's. When dis-



Jerusalem Crickets are among the largest insects found in western North America.

turbed, they stridulate by rubbing the inner surface of their hind legs against abdominal spines. The sound is similar to that produced by rubbing two pieces of sandpaper together.

The raspy noise might frighten off some predators, but, unfortunately for the Jerusalem cricket, it doesn't scare round worms of the genus *Mermis*. Round worms or nematodes are an important and extremely common, though seldom seen, animal group. It has been said that if all land forms were removed and nematodes remained, we could still make out the major physiographic features of our planet as a fuzzy, wiggly, haze.

Nematodes are the cause of trichinosis if infected meat is not well cooked before eating. The easiest way to get trichinosis now a days is to eat partially cooked bear meat or perhaps, if you are really hungry, possum sausage. Pork is another possible source of the trichina worm, especially if home grown, cook it well and don't eat raw pork liver when you drink your beer as has been done in some countries. But I digress. Let's get back to cricket miseries instead of human ones.

Mermis and its relatives are well-studied round worms, because pestiferous insects are common hosts. Jerusalem crickets may eat Mermis eggs or be infected by young larvae during a molt when cricket exoskeletons are soft. In any event, the parasite reaches extraordinary length in the body cavity eating cricket viscera and body fat. The worm then leaves the emaciated Jerusalem cricket, enters the soil, and the cycle begins again. It is almost enough to make one sorry for old bald headed men!

Milo and Rupert soon lost interest in bald headed old men and returned to digging in the soil for new treasures. Notice please, they did not return to digging in the dirt. Dirt is what is found under your finger nails, under the rug, or in political rhetoric. That wonderful mantle of minerals, air, water, plant roots, bacteria, fungi, and subterranean animals that sustains us all is soil. Do not let Nature Notes ever catch you calling soil, dirt, ever.

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University.



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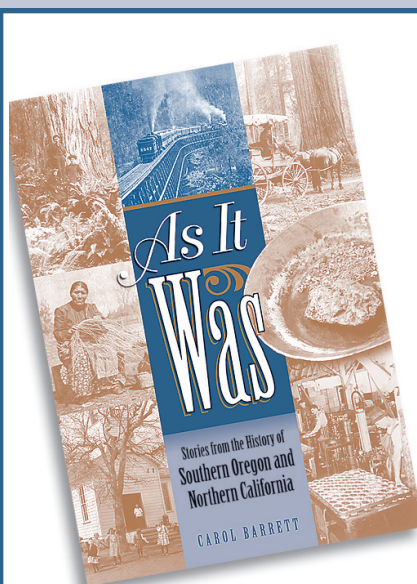
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BY CAROL BARRETT

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As It Was

Stories from the State of Jefferson

Boat Builder Chooses Aluminum over Wood

Dennis M. Powers

As a fishing guide on the Rogue River, Willie Illingworth knew firsthand that a 20-foot, heavy cedar or plywood boat was tortuous to row and handle and required constant maintenance. He figured an aluminum driftboat would make more sense.

Discarding the design of a pointed bow at both ends, Illingworth came up with a high flared bow, squat stern, and steep curves for the Rogue's swift, shallow rapids. He knew it was difficult to weld aluminum. Although he had little money, no welding experience and only one hand due to an accident as a child, Illingworth decided to tackle the job himself. Receiving a \$4,000 loan from an Ashland fishing client to build six driftboats, Illingworth spent months in his Medford shop in 1971 shearing patterns and welding the first commercially successful, aluminum-welded boat. After the prototype proved lighter and easier to handle than wood boats, Illingworth created his White City boat-building company, called Alumaweld. Although Illingworth sold the company later to start another, his replacement of wood planks by aluminum sparked a Pacific Northwest industry still centered in Medford.

Sources: Freeman, Mark. "Willie's Legacy." *Mail Tribune* 14 Apr. 2010 [Medford, Ore.].
Web. 25 July 2014. Woodward, Bob. "The Oregon Driftboat," *1859, Oregon's Magazine*, 1 Oct. 2010. Web. 25 July 2014.

Camas Plant Plays Tribal Food and Cultural Role

Dmitri Shockey

The native Pacific Northwest camas plant has long been associated with Indian tribes from Northern California to British Columbia, with its most diverse and abundant concentration in Southern Oregon.

Known by its scientific name as *camassia quamash*, the plant was a mainstay of Indian food and culture. Indians have harvested the plant for hundreds of years, using a variety of digging tools to unearth its sweet tasting bulbs, which are pit roasted, boiled, or dried and ground into flour. Camas' cultural role included serving as a sweet gift to other tribes and at Indian weddings. European settlers had difficulty digesting the plant and never undertook its widespread cultivation and use. By turning their cattle and hogs onto camas prairies, the settlers reduced food available to the tribes and increased regional tensions. Despite further reduction of prairies by modern developments and agriculture, camas still grows in the region's wetlands and oak meadows. The plant has left its name on the land, including two cities in Washington State, a county and railroad in Idaho, and, closer to home, Big Camas Ranger Station east of Roseburg, Ore., in the Umpqua National Forest.

Sources: Kephart, Susan. "Camas." *Oregon Encyclopedia*. Portland State University, Web. 19 June 2014.

As It Was is a co-production of Jefferson Public Radio and the Southern Oregon Historical Society. The series' script editor and coordinator is Kernan Turner, whose maternal grandmother arrived in Ashland in 1861 via the Applegate Trail. *As It Was* airs Monday through Friday on JPR's *Classics & News* service at 9:30am and 1:00pm; on the *News & Information* service at 9:57am and 9:57pm following the *Jefferson Exchange*.

The Old Quarter

Hanoi, the Old Quarter, is a medieval city still
Young horsemen spur motorbikes down the lanes
The courtesans gossip into their mobiles
The streets are still given to the old trades, one by one
The street of fish, the street of meat
The street of shoes, the street of tea
At this corner, the dyers of silk face the carvers of stone
Everywhere, the people squat on their haunches and eat
Endless bowls of rice, fish, rice, pork
And remain forever as thin as ghosts

We left Vietnam in defeat, but perhaps we never escaped
The helicopters lifting us in panic from the rooftops waited only
Until we were dead to bring us back to these narrow streets
Where, ravenous as wolves, we must begin again
To learn the skills of the human being
The beggar, the cook
The maker of rope and the maker of chains

In the crowded street, I stop
Crouch beside a steaming pot
Take one mouthful, then another

The Thoughtless and the Wise

The horn-sounds swell the Hanoi night,
ride the tidal surge of traffic, fill the dark,
fill the ears of the veering bats, and disappear
at last into the heavy bellies of the clouds.

How easily healed is the tissue of time!
How flawless her skin, lovely as that
of a fine Vietnamese lady who covers herself
always from the sun, from the bombs falling
through the nights when I was a boy, lost
in my American house, confused by the world.

Here, the war stands as statues, speaks
as the names of streets, but for the motorbike
generations, the forgetful bats, there is in the air
only the roar of the living, the eternal noise
of the thoughtless and the wise.

Pepper Trail's poetry has appeared in *Comstock Review*, *Atlanta Review*, *Spillway*, *Kyoto Journal*, *Borderlands*, *Windfall*, and other publications, and his poem "Syllabus for the Warming World" was recently nominated for a Pushcart Prize by *Cascadia Review*. In May he gave a keynote presentation at the first Mountain Bird Festival, hosted in Ashland, Oregon, by Klamath Bird Observatory. Pepper Trail is the ornithologist at the U.S. National Fish and Wildlife Forensics Laboratory in Ashland, and has led birding trips to all seven continents. His environmental essays have been a regular feature of the *Jefferson Monthly's* "Jefferson Almanac" since 1997. This month's poems were written during a two-month stay in Vietnam, which is the subject of the article "Meeting Vietnam" in this issue.

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Seattle Considers Fining Residents For Failing To Compost

The city of Seattle might start fining residents who put food waste in the garbage instead of the compost bin — the latest idea to push for better recycling rates.

Dozens of cities nationwide now give residents the option of putting their household food scraps in a curbside compost bin. Seattle is looking at making it a requirement.

The city is nearly 4 percent away from its goal of recycling 60 percent of its garbage by 2015 and the clock is ticking. So, city staff and Mayor Ed Murray are recommending new rules to close the gap, including enforcement of mandatory residential curbside composting.

Under Seattle's current curbside composting program, residents can put food scraps and compostable paper such as paper towels and pizza boxes in a curbside bin. The compost is picked up weekly, just like the garbage. But instead of going to a landfill, the food waste goes to a composting facility to be recycled into a soil amendment.

Under the mandatory composting rule, which still has to be approved by the city council, garbage haulers would inspect the trash they collect at the curb and report any cans that contain 10 percent or more compostable food or paper. Those households would be fined a dollar for non-compliance. Owners of properties with Dumpsters would be held to the same standard but subject to a \$50 fine for failing to compost.

An Extra Push

Tim Croll, solid waste director for Seattle Public Utilities, says the city needs an extra push if it's even going to have a chance of meeting its 2015 recycling goals.

The proposed rules also include a requirement for businesses to use all compostable food service ware by July, 2015. In addition, the city would do its own sorting of recyclables at drop off sites.

"What I would say is if we don't pursue these, there's no way we'll get to our goals

by 2015," he said. "So, this gives us our best shot to do that."

Last year, Seattle recycled 56.2 percent of its garbage. That's up 0.5 percent from 2012, but the city needs a much bigger annual increase to reach its goal. Recycling in residential homes actually dipped 0.3 percent from 2012 to 2013 — moving away from the goal.

About half of the food waste from residences and businesses is being composted, Croll said, "but there's so much food waste and compostable paper that we're going to have to move more of that out of the landfill and into the composting can."

Parallel Mandates

The city already has a similar mandate for recycling other materials. If garbage haulers find too many recyclable items in a residential trash can, they leave the full can with a note asking the resident to remove the recyclable items. Croll says that rule has worked well.

"It's not real draconian," he said. "We don't have a big squad of garbage police or anything like that, but we are

checking on a random basis, and people are responding to the reminders very much. We could see the increase in recycling just from having that requirement, so we're thinking in parallel terms for composting."

If approved by the city council, the rules would go into effect in January 2015, but they wouldn't be enforced for six months after that.

The city projects the new rules will cut the amount of waste going to landfills by 40,000 tons. That's beyond the 30,000 tons needed to meet the 2015 recycling goals. But Croll says the question is whether it will happen by the deadline.

"It's possible," he said. "A lot is going to depend on how much effort we put into education and promotion of this."

Croll says the city plans to spend \$400,000 a year on education and marketing of the curbside composting rule for the first several years it's in effect.

Portland Takes A Different Approach

The city of Portland is aiming for a 75 percent recycling rate by 2015 and, like



PHOTO: SZCZEL/Flickr

Put too many food scraps in the trash, and you could face a \$1 fine under Seattle's new proposed curbside composting rules.

Seattle, it's counting on curbside composting to help meet that goal.

But according to Bruce Walker, solid waste and recycling program manager with the Portland Bureau of Planning and Sustainability, the city isn't considering enforcement of mandatory composting. It has a different strategy for encouraging people to separate their food scraps.

"We think we have a built-in mechanism that provides people with a strong incentive to get that material picked up on a weekly basis," Walker said.

In 2011, when Portland launched its curbside composting program, the city reduced trash pickups to every other week and increased compost bin pickups to once a week. Walker said initially a lot of people weren't happy about that. But residential garbage volumes dropped 37 percent and the recycling rate jumped from a little more than 50 percent to nearly 70 percent.

"We get a lot higher recovery of food scraps when there's an incentive to put it out in the green cart as opposed to maintaining your old habits and just putting it in the garbage," Walker said.

Croll said the city of Seattle considered reducing trash pickups, but polling showed about a third of Seattle residents oppose the idea.

"Folks were very iffy about that," Croll said.

In contrast, polling showed 75 of Seattle residents support enforcement of curbside composting while only 11 percent oppose the idea. Seattle also found that fining residents for failing to compost would reduce three times more garbage than switching to every other week trash pickup.

Walker says Portland has made good progress toward its recycling goals, but the city may still have gap similar to Seattle's to close by 2015. Rather than enforcing residential curbside composting, Walker says, Portland is looking to push for more composting at commercial businesses.

Journalist and Ecotrope blogger, Cassandra Profita writes for EarthFix, a public media project of Oregon Public Broadcasting, Boise State Public Radio, Jefferson Public Radio, Idaho Public Television, KCTS 9 Seattle, KUOW Public Radio, Northwest Public Radio and Television, Southern Oregon Public Television, and Jefferson Public Radio.



The Splendid Table

Lynne Rossetto Kasper and Sally Swift



Supper Tart Of Red Onion, Greens And Grapes

Our wine-making pal, Nan Bailey, is the local Tom Sawyer. At harvest time at her Alexis Bailey Vineyard we are all invited to lunch, but first we have to pick. Kids and bees are everywhere, and appetites build to farmhand stature by noon.

Being lazy by nature, we bribe our way into the party with this harvest tart rather than with sweat equity. The idea is borrowed from France, but it gets more applause here in the Midwest. Garlic, greens and onions are spread on puff pastry and gilded with cheese and cream, but the grapes make it harvest food for us.

Cook to Cook: Puff pastry is surprisingly sturdy—it bakes fast, doesn't sog out and handles reheating like an old pro. And no other pastry comes off with such élan.

Ingredients

- 1 light-packed cup mixed salad greens (spring mix or baby romaine)
- A generous 1/2 cup good tasting seedless grapes
- 1 medium red onion, sliced into 1/4-inch-thick slivers
- Shredded zest of 1/2 large lemon
- 1 large garlic clove, fine chopped
- Leaves from 5 fresh thyme sprigs
- 1 tablespoon good tasting extra-virgin olive oil
- Generous 1/4 teaspoon salt
- 1/8 teaspoon fresh-ground black pepper
- 2 sheets frozen puff pastry, defrosted (one 17.3 ounce package)
- 1/4 cup heavy whipping cream
- 1 cup shredded Asiago cheese

Instructions

1. Set one oven rack as low as possible. Preheat the oven to 500 F. Tear the greens into bite-sized pieces as you add them to a large bowl. Toss them with the grapes, onion, lemon zest, garlic, thyme, olive oil, salt, and pepper.
2. On a large ungreased cookie sheet, lay out the pastry sheets side by side so they overlap by 1/4 inch. Press the overlapping edges together to seal. Create a rim by folding the pastry edges up and over on themselves and pinching them together. You'll end up with a rectangle that is about 7-1/2 x 17 inches.
3. Fill the center of the tart with the vegetable-grape mixture, spreading it out so there is space between the pieces. Slip it onto the bottom rack of the oven, and bake 15 minutes. As the tart bakes, blend the heavy whipping cream and the cheese.
4. Remove the pan from the oven. Spoon the cheese mixture over the tart, spreading it out. Slip it back into the oven to bake another 6 minutes, or until the cheese is melted and barely picking up color. Pull the tart from the oven. Let it stand a few minutes, then cut it into 8 squares. Serve it right away or at room temperature. Although best eaten the day it's made, this tart does reheat well in a pinch.

Variations

Summer Tomato Tart

Follow the recipe as described above, substituting for the greens and grapes 1 to 2 ripe tomatoes, sliced 1/4-inch thick, the leaves from 2 sprigs of fresh thyme, and 8 fresh basil leaves torn into small pieces. Do not blend them in a bowl, just have them ready, with the sliced onion called for in the original recipe.

CONTINUED ON PAGE 27

currency, the *dong*. Upon his death in 1969, Ho's body was carefully embalmed and it has been on public display since 1975 in a mausoleum that dominates the heart of Hanoi. To this day, a long line forms every morning, citizens from every corner of Vietnam come to pay their respect to the man who is truly the father of their country.

My most memorable encounter with Ho Chi Minh came in Saigon, the capital of the regime he defeated, the city his soldiers conquered and renamed in his honor. There, Ho's black granite statue sits with his back to the ornate building that was the center of French colonial administration of Indochina, the first object of Ho Chi Minh's revolutionary struggle. "Uncle Ho" is depicted with his arm around a young child, who gazes up at him in adoration. Ho looks resolutely forward, undoubtedly envisioning the utopian socialist future. In fact, the square is now the heart of Ho Chi Minh City's luxury shopping district, and Ho is surrounded by Burberry and Gucci boutiques, and he is looking straight toward an international bank.

Every night, after the adoring hordes depart, Ho must be turning over in his mausoleum.

A Tale Of Two Cities: Hanoi And Ho Chi Minh. Spend any time in Vietnam's two great cities, and comparisons to New York and Los Angeles inevitably come to mind. Like New York, Hanoi is its country's proud capital of high culture. It's also Vietnam's political capital, whose no-nonsense insiders can cop an attitude that any New Yorker would respect. Ho Chi Minh City (or HCM, as it's commonly called), on the other hand, exudes a vibe that manages to be both laid-back and frenetic, friendly and mercenary. While "world brands" have made few inroads into Hanoi except for the occasional KFC, HCM revels in Starbucks and Benetton, Pizza Hut and Esprit. Most American visitors, I suspect, will feel more at home in HCM, but Hanoi preserves more of the unique flavor of Vietnam.

Food. And speaking of flavor...One of the great rewards of a visit to Vietnam is the extraordinary cuisine. Though the apartment that I shared with two earnest young Embassy interns had a small kitchen, I did almost no cooking, because a fantastic meal



My first taste of jellyfish. A texture like watery gristle, but the sauce was fabulous!

could always be bought on the street for a couple of dollars. Every morning I walked out my door and bought *banh* (wonderful pointed buns, sold by women who peddle their laden bicycles through the dawn streets) and the day's supply of fruit (those mangos! those pineapples!). You can find street markets everywhere in Hanoi, and a morning visit is part of the daily routine. The Vietnamese take great care over the freshness and quality of their food, and they almost always cook with ingredients bought that morning. It was striking that one of the most frequent complaints I heard voiced against Vietnam's age-old foe, China, was that the food they export to Vietnam is unhealthy and loaded with chemicals. That, the Vietnamese could not forgive.

What were my favorite Vietnamese dishes? I must admit that I never really fell in love with *pho*, the complex and aromatic soup that is perhaps the most famous Vietnamese specialty. This may be because I don't eat beef, and chicken-based *pho* just isn't the same. But there is so much else: *bun cha*, a classic street lunch of pork with rice noodles and cilantro; *cha ca*, grilled fish with lime, shredded carrots, and dill; *goi xoai*, sublime green mango salad with chilies, fish sauce, and prawns... and that's not to mention the many dishes whose names I never learned. Not every new dish was what I expected, but each one was an adventure.

Culture. Whether you're immersed in the roar of the motorbike-choked streets or the silence of a country temple, every moment

spent in a country as foreign as Vietnam is a cultural experience. There is no better place to begin your education than Hanoi's Old Quarter. It's all here, in this cacophonous maze of streets and alleys, established in the 13th century as the "36 Streets," each one given over to a traditional mercantile guild: the silversmiths and the cobblers, the silk dyers and the spice merchants. This segregation endures today to an amazing extent, though some of the traditional guilds have been replaced with new ones, such as the street of motorbike-



Typical traffic, Ho Chi Minh City.

helmet sellers. The Old Quarter is also home to two of Vietnam's most distinctive cultural treasures: water puppets and the traditional music known as *ca tru*.

Ca tru is a highly stylized and refined musical form recognized by the United Nations as an Intangible Cultural Heritage of World Significance. Traditionally, it features three performers: a singer (who punctuates her performance with staccato raps on a bamboo bar), a player of the *dan day*, a long-necked stringed instrument; and a "scholar" who strikes a drum as a sort of commentary on the performance. The concert I attended was in a converted Confucian temple, and the incense-heavy atmosphere enhanced the mysterious power of the music. There was no "tune" discernable to my ears, but the emotional force of the singing, pushed from the singer's chest through almost closed lips, was staggering. This was art of the highest order.

Water puppetry is a unique form of performance that originated in the Red River Delta of northern Vietnam in the 11th century. The "stage" is a waist-deep pool (originally, a flooded rice paddy), and the painted wooden puppets are controlled by rods beneath the water, manipulated by puppeteers hidden behind a screen. The stories range from the mythical, as magical creatures like dragons and firebirds enact heroic tales, to

the broadly comic, as simple peasants flounder through the misadventures of everyday life. In keeping with the cultural ambitions of the two cities, the Thang Long Water Puppet Theater in Hanoi presents the form as high art, with live music and historical commentary, whereas the little water puppet theater in the History Museum of HCM is for kids, with a slapstick “Punch and Judy” style that kept the large audience of schoolchildren shrieking with laughter. I loved them both.

And Then There’s The War... American visitors to the bustling commercial centers of Hanoi and especially Ho Chi Minh City may wonder where the war memorials are — I know I did. But do some searching away from the glitzy shopping streets, and you will find sites that may teach you more than you wanted to know about the War of American Aggression, the Vietnamese name for what we know as the Vietnam War. Two of these sites in particular made an indelible impression on me: the Military History Museum in Hanoi and the Cu Chi Tunnels outside of Saigon.

The Military History Museum is a celebration of Vietnam’s long, long history of military conflict, from its recurring centuries-long wars with China to the successful anti-colonial struggle against the French to, of course, the War of American Aggression. It’s a big museum.



The pile of wrecked American warplanes proudly displayed at the Vietnam Military History Museum, Hanoi.

For American visitors, the most sobering exhibit is the outdoor display of shredded U.S. warplanes, piled up into a tower surmounted by the vertical tail of an F-111 fighter, its nose buried in the mass of wreckage. The statistics of the air war we waged in Indochina (Vietnam, Laos, and Cambodia) are stunning: over 5 million sorties flown; 7 million tons of bombs dropped (over 3 times the total tonnage dropped in both European and Pacific theaters in World War II); over 1700 U.S. warplanes shot down, including 17 B-52s. In the final massive bombing raids of the war in December 1972, we dropped over 20,000 tons of bombs on Hanoi in less than two weeks, more than were dropped on London during the Blitz.

In a screening room in the museum, you can sit and watch grainy black-and-white footage of the city’s defenders bravely manning anti-aircraft guns as bombs rain down; of dazed survivors wandering down flattened streets; of the faces of the wounded in military hospitals. All of us have seen similar presentations on the Battle of Britain or Pearl Harbor, presentations designed to instill patriotism and pride in our fighting men — and revulsion toward the merciless enemy. I found it profoundly uncomfortable — and instructive — to sit through these newsreels of the Hanoi bombing raids surrounded by Vietnamese schoolchildren, who now and then stole a glance at me, then quickly looked away.

The Cu Chi Tunnels offer an even more intimate confrontation with the reality of the war. This complex of 75 miles of tunnels on the outskirts of Saigon was a crucial center of the Viet Cong resistance, allowing them to launch attacks on the capital of South Vietnam despite being subjected to continual carpet bombing. Today, a small part of the complex of underground tunnels, command centers, and hospitals has been restored and opened to tourists. The tunnels have reportedly been enlarged to allow for the larger size of foreign tourists. Well, I am by no means a large American, but my shoulders brushed the walls and my head scraped the ceiling as I crouched and shuffled along a seemingly endless (perhaps 100-yard) tunnel to reach the stairs at the far end. So eager was I to escape that I rose from my squat a few inches early, and managed to gash my head on the ceiling as I exited. Sitting at a first aid station as an elderly Vietnamese medic stopped the bleeding and applied a bandage, it did not escape

my attention that I now bore a scar of the Vietnam War, 40 years after it ended.



Entering the Viet Cong tunnel complex at Cu Chi. Moments later I suffered a head wound squeezing out the other end.

Nature. I visited Cu Chi during a trip to the south that took me deep into the Mekong Delta, where I participated in an inspection of crocodile farms as part of my wildlife-trade work. Captive-bred Siamese crocodiles are raised for leather and meat in Vietnam under permits that are overseen by the CITES MA, and our visit was an inspection to verify that the farms were living up to their obligations. They did indeed appear to be doing so. This positive was overshadowed for me by a sobering negative: the stunning absence of birds and other wildlife from the countryside of Vietnam. It is possible to drive for miles through a lush and beautiful landscape of rice paddies, lotus ponds, and villages shaded by mango trees and hardly see a bird. No egrets in the rice paddies; no kingfishers on the wires; no hawks in the sky.

I’m an avid birder, and the birdlife of Vietnam is among the most spectacular and diverse in the world. So it was a bitter disappointment to learn that almost all these birds are now restricted to a few national parks and the most remote corners of the country. Elsewhere they have been eaten, or if they’re blessed with a pleasing song, caught and caged. Most Vietnamese value wildlife, and indeed all of nature, for its utility — and only for its utility.

A utilitarian attitude toward nature has deep roots in the Confucian philosophy that remains a powerful influence in Vietnamese culture. I found that emotional appeals based on kinship with animals, or moral arguments related to the intrinsic worth of other beings, were likely to be met with incomprehension or indifference. This is a generalization, of course, and during my work I

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First... The News

Geoff Riley

Information Proliferation... Or How I Stopped Worrying, And Learned To Love The Hashtag

News is a buffet now. Think of all the choices we have... a huge variety of flavors and items—in words, in sounds, in pictures, in video...

When many of us were growing up, the choices were severely limited. Instead of a buffet, it was more like lunch in a school cafeteria: only available at certain times of day, and you had to make do with whatever the server plopped onto your plate. Mystery meat, anyone?

Cable TV news and the Internet changed that. Now news is available when you're ready for it; no waiting for the next news broadcast on radio or TV or the next delivery of a newspaper.

For that matter, you don't even need to get the information from a news organization anymore. Remember listening to the radio when you were a kid, to find out if the snow cancelled school that day? Parents today just go to the school district's web page to see if it's a snow day.

This revolution certainly made information more democratic... if you want it, and somebody's got it, you just go and get it. But it also adds some complexity to our search for information, and when I say OUR, I mean yours as a news consumer, and ours as a news organization.

This became clear to me while we were covering the summer fires. We had to pull in a lot of information for radio and the web from a lot of sources at the peak of the July/August lightning fires. Once upon a time, we would have made phone calls to get updates. Now we can pluck the information from the web, principally from the Oregon Department of Forestry and Cal Fire sites.

You can, too. But which site? Oregon Department of Forestry and Cal Fire both have their own "standard" web pages. But they also have Twitter feeds, Facebook pages, and Blogspot entries. I found them

on Tumblr, too, but I admit to being on training wheels when it comes to some social media offerings.

To assemble a picture of the Oregon Gulch fire and its effects on residents of Jackson, Klamath, and Siskiyou Counties, we checked with the Southwest Oregon District of the Oregon Department of Forestry at its Blogspot page (www.swofire.com). That gave us the raw fire info. We assembled evacuation information by going to the Facebook page of the Jackson County Sheriff's Office. That Facebook page is barely two years old. SWOFire.com is a little more than five.

The point is this: you have more choices, and the people and organizations that want to convey information to you have many choices as well. It's no accident that members of Congress—who are not entirely trusting of reporters, we hear—were among the first to make widespread use of Twitter, taking their own focused messages to their followers.

And savvy Twitter followers figured out early that they could be inundated by tweets that did not particularly interest them, and that's why it was a Twitter user—not Twitter the company—who invented the "hash-

tag" concept. Try it... type #publicradio or #stateofjefferson or any term you like into a search engine, and see what you get.

Eyes crossed yet? Ultimately, we've gone beyond a news buffet... we've got a whole food court, maybe even a grocery store, available to us, night and day. It's a challenge for you to figure out which sources you trust enough to come back to again and again.

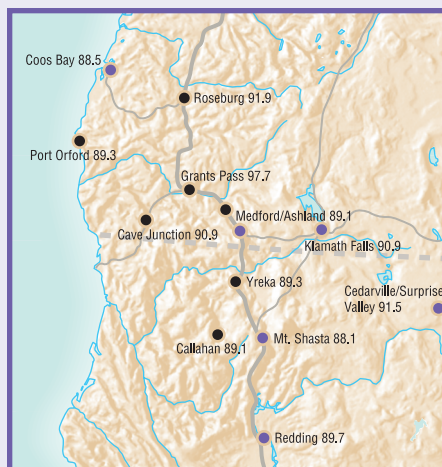
And a challenge to **us** in the news biz to earn that trust and stay relevant. We will continue our efforts to apply our skills—research, reporting, interviewing, and more—to provide interpretation and context, to help you make sense of the glut of facts and figures that you now have available to you.

Think of it as JPR News bringing you a tray from the food court. With relish.

Geoffrey Riley began practicing journalism in the State of Jefferson nearly three decades ago, as a reporter and anchor for a Medford TV station. It was about the same time that he began listening to Jefferson Public Radio, and thought he might one day work there. He was right.



The point is this: you have more choices, and the people and organizations that want to convey information to you have many choices as well.



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9:00am Open Air
3:00pm Q
4:00pm All Things Considered
6:00pm World Café
8:00pm Undercurrents
(Modulation Fridays 8–10pm)
3:00am World Café

Saturday

5:00am Weekend Edition
10:00am Wait Wait... Don't Tell Me!
11:00am Car Talk
12:00pm Radiolab
1:00pm Q the Music
2:00pm E-Town
3:00pm Mountain Stage
5:00pm All Things Considered

6:00pm American Rhythm
8:00pm Live Wire!
9:00pm The Retro Lounge
10:00pm Late Night Blues
12:00am Undercurrents

Sunday

5:00am Weekend Edition
9:00am The Splendid Table
10:00am This American Life
11:00am The Moth Radio Hour
12:00pm Jazz Sunday
2:00pm American Routes
4:00pm TED Radio Hour
5:00pm All Things Considered
6:00pm The Folk Show
9:00pm Folk Alley
11:00pm Mountain Stage
1:00am Undercurrents

Vietnam

From page 23

met inspiring exceptions, from the self-taught birding guide I hired on a visit to Cat Tien National Park to the dedicated young Vietnamese staff at conservation groups like Education for Nature Vietnam (ENV).

Still, to be an effective advocate for wildlife in Vietnam required explaining the practical value of preserving nature. Many Vietnamese live economically from day to day, and perhaps empathy is a luxury they cannot afford. Successful conservation campaigns in Vietnam emphasize economic benefits (such as preserving coastal mangroves that serve as nurseries for important seafood species) and costs (such as how rhino horn smugglers were also involved in such socially destructive activities as drug smuggling and human trafficking).

No foreigner during a short stay can hope to understand the complexities of another culture's relationship with nature. All he or she can do is try to contribute as effectively as possible to the efforts of local colleagues. In this spirit, I taught classes in forensic identification techniques; shared the enforcement strategies and tactics that have been successful in the U.S.; and worked with the CITES MA on developing a campaign to reduce demand for rhino horn.

It is up to the Vietnamese to protect their own species and to stop the illegal wildlife trade passing through their country. In this battle as in so many others in their history, they face long odds. International cooperation can provide information, resources, and personal connections — all urgently needed by the small but dedicated cadre of Vietnamese conservationists. My mission, I hope, represented a small step forward on that long road.

People. I went to Vietnam thinking about history and about nature, but my most lasting memories are of people. Like the people in every nation, the Vietnamese are not all alike, and so instead of generalizations, I offer a handful of closing impressions. The Vietnamese are tough and they are generous; they are intensely proud of their country and they are fascinated by the West; they are bound by traditions and they are eager to learn. Perhaps this last characteristic is their most abiding. Throughout its long and difficult history, Vietnam has survived the Chinese, the French, the Americans, and has learned something from each of them.

One day, as I sat on a bench in the Hanoi Botanical Garden, I was hesitantly approached by an old man who bowed slightly and asked “*Parlez-vous Français?*” We

pieced together a conversation in the language of our distant memories, mine of a dusty high school classroom, his of French nuns in the colonial past that few Vietnamese now remember. Weeks later, I was having lunch at a sidewalk café in HCM, and three students edged up to me, their notebooks at the ready. After confirming that I was American, they earnestly asked me for five English vocabulary words. The first few I came up with were too easy, but in the end they happily went away to memorize “implacable,” “gracile,” “superlative,” “delectable,” and “pragmatic.” As they disappeared into the throngs of motorbikes, I realized that these words must have welled up from my jumbled impressions of their challenging, engaging, bewildering, and beautiful country. After forty years of trying to forget, I am so grateful that I finally got to meet Vietnam.

A frequent contributor to the *Jefferson Monthly*, *High Country News*, and other publications, Pepper Trail is an Ashland naturalist, writer, and photographer. He is the ornithologist at the National Fish and Wildlife Forensics Laboratory, and in his spare time leads natural history expeditions around the world.

PROGRAM GUIDE CLASSICS & NEWS

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5:00am Morning Edition
7:00am First Concert
12:00pm Siskiyou Music Hall
4:00pm All Things Considered
7:00pm Exploring Music
8:00pm State Farm Music Hall

Saturday

5:00am Weekend Edition
8:00am First Concert
10:00am Lyric Opera of Chicago
2:00pm Played in Oregon
3:00pm Car Talk
4:00pm All Things Considered

5:00pm New York Philharmonic
7:00pm State Farm Music Hall

Sunday

5:00am Weekend Edition
9:00am Millennium of Music
10:00am Sunday Baroque
12:00pm Siskiyou Music Hall
2:00pm Performance Today Weekend
4:00pm All Things Considered
5:00pm Chicago Symphony Orchestra
7:00pm Center Stage from Wolf Trap
8:00pm State Farm Music Hall

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Chiloquin 91.7	Happy Camp 91.9		

Classics & News Highlights

* indicates birthday during the month.

First Concert

Sep 1 M Humperdinck*: *The Royal Children*
Sep 2 T Mosonyi*: *Etudes for Piano*
Sep 3 W Locatelli*: *Concerto à Cinque No. 8*
Sep 4 T Romano: *Flute Concerto in G major*
Sep 5 F Meyerbeer*: *Ballet of the Skaters*

Sep 8 M Maxwell Davies*: *Time and the Raven*
Sep 9 T Mozart: *Violin Concerto No. 1*
Sep 10 W Ciurlionis*: *The Sea*
Sep 11 T Boyce*: *Concerto Grosso in E minor*
Sep 12 F Shostakovich*: *String Quartet No. 1*

Sep 15 M F. Martin*: *Five Ariel Songs*
Sep 16 T Bach: *Brandenburg Concerto No. 5*
Sep 17 W Mercadante*: *Flute Concerto in D major*
Sep 18 T Brahms: *Cello Sonata in D major*
Sep 19 F E. Bernstein: *Guitar Concerto*

Sep 22 M Torke*: *Selections from Tahiti*
Sep 23 T Beethoven: *Sonata No. 15; "Pastoral"*
Sep 24 W Rutter*: *Suite Antique*
Sep 25 T Abraham Caceres: *Le-El elim*
Sep 26 F Gershwin*: *Second Rhapsody*

Sep 29 M Hotteterre*: *Premier Suite in D major*
Sep 30 T Vaughan Williams: *Oboe Concerto*

Siskiyou Music Hall

Sep 1 M Onslow: *Symphony No. 4*
Sep 2 T Stojowski: *Piano Concerto No. 2*
Sep 3 W Nielsen: *Symphony No. 2*
Sep 4 T Bruckner*: *String Quartet in F major*
Sep 5 F Amy Beach*: *Piano Concerto in C sharp minor*

Sep 8 M Dvorák*: *"New World Symphony"*
Sep 9 T Spohr: *String Quartet No. 26*
Sep 10 W Larsson: *Symphony No. 1*
Sep 11 T Cherubini*: *String Quartet No. 2*
Sep 12 F Geirr Tveitt: *"Aurora Borealis"*

Sep 15 M Haydn*: *Symphony No. 103*
Sep 16 T August Enna: *Symphonic Fantasy*
Sep 17 W Molique: *String Quartet No. 2*
Sep 18 T Bargeil: *Octet in C minor*
Sep 19 F Bax: *Symphony No. 6*

Sep 22 M Goldmark: *"Rustic Wedding Symphony"*
Sep 23 T Kullak: *Piano Concerto in C minor*
Sep 24 W Borodin: *String Quartet No. 2*
Sep 25 T Rameau*: *"Le Temple de la Gloire"*
Sep 26 F Johann Wilms: *Symphony No. 6*

Sep 29 M Johann Pixis: *Piano Concerto in C major*
Sep 30 T Stanford*: *Symphony No. 3*



A special archive broadcast of the 1976 SFO production of *Die Frau Ohne Schatten*, starring Leonie Rysanek airs on September 27.



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7:00am Diane Rehm Show
8:00am The Jefferson Exchange
10:00am The Takeaway
11:00am Here & Now
1:00pm The World
2:00pm To the Point
3:00pm Fresh Air
4:00pm On Point
6:00pm Fresh Air (repeat)
7:00pm As It Happens
8:00pm The Jefferson Exchange
(repeat of 8am broadcast)
10:00pm BBC World Service

Saturday

5:00am BBC World Service
8:00am World Link
9:00am Day 6
10:00am Living On Earth
11:00am Science Friday
1:00pm West Coast Live
3:00pm A Prairie Home Companion
5:00pm To the Best of Our Knowledge
7:00pm BBC World Service

Sunday

5:00am BBC World Service
8:00am To the Best of Our Knowledge
10:00am TED Radio Hour
11:00am On The Media
12:00pm A Prairie Home Companion
2:00pm Backstory
3:00pm Le Show
4:00pm Travel with Rick Steves
5:00pm This American Life
6:00pm Fresh Air Weekend
7:00pm BBC World Service

San Francisco Opera

Sep 6 **Der Fliegende Holländer**

by Richard Wagner

Patrick Summers, conductor; Lise Lindstrom, Erin Johnson, Ian Storey, A.J. Glueckert, Kristinn Sigmundsson, Greer Grimsley

Sep 13 **Peter Grimes** by Benjamin Britten

John Pritchard, conductor; Jon Vickers, Heather Harper, Geraint Evans, Paul Geiger, Alexander Malta, Donna Petersen, Ellen Orford, John Del Carlo, Sheila Nadler, Paul Crook, Joseph Frank, Claudia Cummings, Pamela South, Wayne Turnage, Steven Cohen, John Duykers

Sep 20 **Il Barbiere di Siviglia**

by Gioachino Rossini

Giuseppe Finzi, conductor; Lucas Meachem, Javier Camarena, Alessandro Corbelli, Isabel Leonard, Andrea Silvestrelli, Catherine Cook, A.J. Glueckert, Andrew Truett, Hadleigh Adams

Sep 27 **Die Frau ohne Schatten**

by Richard Strauss

Karl Böhm, conductor; Leonie Rysanek, Walter Berry, Matti Kastu, Ursula Schröder-Feinen, Ruth Hesse, James Johnson, Linda Roark, Lorenzo Alvary, Joshua Hecht, John Duykers, Ursula Schröder-Feinen, Claudia Cummings, Pamela South, Shirley Lee Harned, James Hoback, Paul Geiger, Samuel Byrd, Wayne Turnage, Pamela South, Linda Roark, Gwendolyn Jones, Donna Petersen



Lise Lindstrom makes her San Francisco Opera debut as Senta in Wagner's *Der Fliegende Holländer*.

Recipe *From page 21*

Lay out the puff pastry as described above. Spread the tomatoes and onions on the tart. Scatter them with the garlic, the herbs, salt, pepper, and 1 to 2 tablespoons of olive oil. Take 3 tablespoons of heavy whipping cream and zigzag them in ribbons over the tart.

Bake the tart as directed above, finishing it with thin slices of soft-style mozzarella or fresh goat cheese (about 2 ounces) during the last few minutes of baking. If you'd like, snipped chives could garnish the tart.

Winter Tart of Roast Vegetables and Endive

Prepare the original recipe, substituting for the greens 1 to 2 Belgian endive, thin sliced, and 1-1/2 cups roasted winter vegetables (rutabaga, carrot, turnip, yams, cauliflower, cabbage, etc.) cut into small bite-sized pieces. Substitute for the grapes one cut-up Granny Smith or other tart apple. Continue the recipe as written.

Reprinted from *The Splendid Table's How to Eat Supper* by Lynne Rossetto Kasper and Sally Swift (Clarkson Potter/Publishers, 2008). Copyright 2008 by American Public Media.

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Send announcements of arts-related events to:
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Sept. 15 is the deadline for the November issue.

ROGUE VALLEY

Theater

◆ Oregon Shakespeare Festival 2014:

Angus Bowmer Theatre

- *The Tempest* thru Nov 2
- *The Cocoanuts* thru Nov 2
- *A Wrinkle in Time* thru Nov 1
- *The Great Society* thru Nov 1

Thomas Theatre

- *The Comedy of Errors* thru Nov 2
- *Water by the Spoonful* thru Nov 2

Allen Elizabethan Theatre

- *Richard III* thru Oct 10
- *Into the Woods* thru Oct 11
- *Two Gentlemen of Verona* thru Oct 12

Located at 15 S. Pioneer St., Ashland. (541)482-4331 / 1(800)219-8161 www.osfashland.org

◆ Oregon Cabaret Theatre presents of *Backwards in High Heels* Sep 12 Nov 9. First & Hargadine Sts., Ashland. (541)488-2902 www.oregoncabaret.com/season.html

◆ SOU Center for the Arts/Theatre Arts presents the Lunacy Theatre Festival. Sept. 25-30. Theatre Arts building on South Mountain Ave., Ashland. (541) 552-6348 sou.edu/performingarts

◆ Randall Theatre Company presents *Misery*, Sep 12 thru Sep 28. Located at #10 3rd St. (Front & 3rd Streets), Medford. (541) 632-3258 www.randalltheatre.com

◆ Camelot Theatre Company presents:
· *Pump Boys & Dinettes*, thru Sep 21
· *Spotlight on Johnny Mercer*, Sep 25 thru Oct 5
Located at Talent Ave. and Main St., Talent. (541)535-5250 www.CamelotTheatre.org

◆ Craterian Performances presents:
· Kathleen Madigan - Sep 11
· Next Stage Repertory Company production of *Mrs. Mannerly* - Sep 19 thru Sep 27.
Located at 23 S. Central Ave., Medford. (541)779-3000 www.craterian.org

Music

◆ St. Clair Productions present *Rogue Valley Jeff All-Stars*, featuring 7 musicians who live in the Rogue Valley with the first name Jeff. Sunday, Sep 14 at the Grizzly Peak Winery, 1600 E Nevada, Ashland. Tickets and info at www.stclairerevents.com, 541-535-3562 or Music Coop in downtown Ashland

◆ Britt Festivals present
· The Head and the Heart/ Sam Fermin - Sep 2
· Mariachi Brittfest: Los Colibri and Mariachi Centella - Sep 4
· Rodney Carrington/Special Guest TBA - Sep 5
· Jennifer Nettles/Brandy Clark - Sep 6
· An Evening with the Avett Brothers - Sep 7



The Rogue Valley Jeff All-Stars perform at Grizzly Peak Winery in Ashland on September 14; Jeff Pavar is among the seven Jeff's who will take the stage.

· Creedence Clearwater Revisited/ Cee Cee James - Sep 11
Britt Pavilion in Jacksonville. (541) 773-6077 www.brittfest.org

◆ Siskiyou Music Project presents: *Music from Brazil* on Sep 12 at the Old Siskiyou Barn, 2600 Old Highway 99 South, Ashland. (541)488-3869 www.siskiyoumusicproject.com

◆ Craterian Performances presents: *Ballets with a Twist Cocktail Hour* - Sep 13. Located at 23 S. Central Ave., Medford. (541)779-3000 www.craterian.org

◆ Historic Rogue Theatre presents:
· Keith Greeninger and Matt Hill - Sep 7
· Katchafire - Sep 26
· Dave Rawlings Machine - Sep 29
Located at 143 SE "H" St., Grants Pass. (541)471-1316 www.rogue theatre.musictoday.com

Exhibitions

◆ Schneider Museum of Art at Southern Oregon University presents Royal Nebeker: An Artist's Journey and Recent Additions to the Permanent Collection: Andy Warhol Silkscreens - thru Sep 6. Located at SOU - 1250 Siskiyou Boulevard, Ashland. (541)552-6245 www.sou.edu/sma

◆ Rogue Gallery & Art Center presents the following:

- Exhibit: Crow's Shadow Institute for the Arts thru Sep 27
- Annual Artrageous Auction - Sep 20
- Artful Journeys: Annual Benefit Auction - Sep 27

Located at 40 S. Bartlett St., Medford. (541)772-8118 www.roguegallery.org

◆ Crater Rock Museum features works by Annie Thomas through September. Located at 2002 Scenic Avenue, Central Point. (541) 664-6081 www.craterrock.com

◆ Wiseman Gallery presents works by Chad Erpeling entitled "Here is There" Sep 29 thru Oct 31. Located on the Main Campus of Rogue Community College in Grants Pass. (541)956-7241 www.roguecc.edu/galleries/wiseman

◆ FireHouse Gallery presents the works of James Lilly, entitled "Currents" - Sep 4 thru Sep 26. Located in the Historic City Hall at H and 4th Sts., Grants Pass. (541)956-7489 www.roguecc.edu/galleries/firehouse

◆ Grants Pass Museum of Art presents the following: Tamar Assaf: "Manimal: thru Sep 26 Located at 229 SW G St., Grants Pass. (541)479-3290 www.gpmuseum.com

◆ 1st Friday Art Walk in downtown Ashland and the Historic Railroad District, each month from 5-8 pm. (541)488-8430 www.ashlandgalleries.com

◆ 1st Friday Art Night in downtown Grants Pass features music and art at shops, galleries, and restaurants at H and 5th Sts. from 6-9 pm. (541)787-7357

◆ 3rd Friday Artwalk in Historic Downtown Medford from 5-8 pm. Located in Theater Alley, Bartlett St., E. Main St. and Central Ave. www.visitmedford.org/index-artwalk

Other Events

◆ The historic Holly Theatre offers a behind-the-scenes look at the restoration of Medford's iconic



The Historic Cascade Theatre Performance Series presents Ian Anderson: The Best of Jethro Tull on September 15.



Britt Festivals presents An Evening with the Avett Brothers on September 7.

1930 show palace on Sep 6. (541)772-3797.
www.hollytheatre.org

OREGON AND REDWOOD COAST

Theater

◆ Mendocino Theatre Company presents *Shining City* Sep 18 thru Oct 26. Located at 45200 Little Lake St., Mendocino. (707)937-4477
www.mendocinotheatre.org

Music

◆ Pistol River Concert Association presents Latin rhythms by *Los Pinguos* on Sep 13. Friendship Hall, 24194 Carpentryville Rd., Pistol River. (541)247-2848 www.pistolriver.com

Exhibitions

◆ Humboldt Arts Council and the Morris Graves Museum present:
· Mark Bowles: Time - Sep 4 thru Oct 19
· Celebration of the Arts Auction - Sep 3 thru Sep 22
· Joseph Bellacera: Disconnecting the Dots - Sep 27 thru Nov 2



Live on Stage Roseburg opens the season with Habaneros, an ensemble group that is part of the National Symphony Orchestra of Cuba, on September 18.

· Paula Wenzl Bellacera: Taking Flight - Sep 27 thru Nov 2

The Morris Graves Museum of Art is located at 636 F St., Eureka. (707)442-0278 www.humboldtarts.org

◆ Coos Art Museum continues its presentation of the 21st Annual Maritime Art Exhibit thru Sep 27. Located at 235 Anderson Ave., Coos Bay. (541)267-3901 www.coosart.org

◆ Trinidad Museum presents:
· Trinidad Lighthouse 1871 to Dec 2014.
· Caleb Whitbeck painting of Trinidad Bay thru winter 2014.
Located in the historic Sangster-Watkins-Under-

wood House at 400 Janis Court at Patrick's Point Dr., Trinidad, CA. (707)677-3883 www.trinidadmuseum.org

ROSEBURG/EUGENE

Music

◆ The Cuthbert Amphitheater presents:
· Rob Zombie w/Fang - Sep 9
· REO Speedwagon - Sep 12
· Crosby, Stills & Nash - Sep 17
· Mad Decent Block Party - Sep 20

Located in Alton Baker Park close to the Science Factory at 2300 Leo Harris Parkway, Eugene OR (541) 762-8099 www.thecuthbert.com

◆ LIVE ON STAGE ROSEBURG, formerly Roseburg Community Concerts, opens the 2014-2015 Season with *HABANEROS*, an ensemble, which is part of the National Symphony Orchestra of Cuba - Sep 18. Jacoby Auditorium, Umpqua Community College, 1140 Umpqua College Rd Roseburg (541) 440-5414 www.roseburgcommunityconcerts.org

NORTHERN CALIFORNIA

Theater

◆ The Historic Cascade Theatre Performance Series presents:
· National Acrobats of China - Sep 9
· Chris Botti - Sep 13
· Ian Anderson: The Best of Jethro Tull - Sep 15
· Kansas - Sep 19
· Manhattan Short Film Festival - Sep 27



Britt Festivals presents Seattle based band, The Head and the Heart on September 2.

CONTINUED ON NEXT PAGE



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Artscene *From p. 29*

Located at 1733 Market St., Redding. (530)243-8877 www.cascadetheatre.org

◆ Riverfront Playhouse presents *The Dixie Swim Club* weekends thru Aug 9. Ticket outlet: Cascade Theatre, 1733 Market St., Redding. (530)243-8877 Playhouse located at 1620 E. Cascade Ave., Redding. (530)221-1028 www.riverfrontplayhouse.net

Music

◆ North State Symphony presents *Embark!* the first concert of their 2014-15 season with soloist Ryan Kuster, baritone – Sep 21. All concerts at the Cascade Theatre, 1733 Market st., Redding (530)243-8877. www.northstatesymphony.org

◆ Music by the Mountain presents their 10th Annual Festival featuring Stephen Salters, baritone

- Opening Gala – Sep 6
- Concert – Sep 7

Information at 530-435-2670 www.musicbythemountain.com

◆ Redwood Jazz Alliance presents:
· Cécile McLorin Salvant & Trio – Sep 16
· The Cookers – Sep 20

Humboldt State University, Arcata
(707)633.8385 www.redwoodjazzalliance.org

Exhibitions

◆ Turtle Bay Exploration Park presents *Toytopia* Sep 20, 2014 thru Jan 7, 2015. Turtle Bay is located at 844 Sundial Bridge Dr., Redding. 1(800)887-8532 www.turtlebay.org

◆ The Siskiyou County Historical Society and the Siskiyou County Museum present an ongoing collection of artifacts, photographs, and exhibits. Located at 910 S. Main St., Yreka. (530)842-3836 www.siskiyoucountyhistorical.society.org

KLAMATH

Theatre

◆ The Linkville Players present Thornton Wilder's *The Skin of Our Teeth* – Sep 12 thru Oct 4. Located at 201 Main St., Klamath Falls. (541)205-4395, Ext. 3 www.linkvilleplayers.org

Music

◆ Ross Ragland Theater presents the following:

- Bucky Covington – Sep 25
- The Stray Cat feat Lee Rocker – Sep 27

Located at 218 N. 7th St., Klamath Falls. (541)884-LIVE www.rrtheater.org

◆ Klamath Blues Society sponsors a Blues Jam every Thurs. 8:30 pm at the American Legion, 228 N. 8th St., Klamath Falls. (541)882-0475 www.klamathblues.org

Exhibitions

◆ The Klamath Art Gallery presents "Rhythm of Life" – drawings and paintings by Dorothy Hale and Sandra Hall, Sep 4-28. Located at 120 Riverside Dr., Klamath Falls. (541)883-1833 www.klamathartgallery.blogspot.com

◆ The Favell Museum of Western Art and Native American Artifacts presents an on-going exhibition of over 100,000 Indian artifacts. Located at 125 W. Main St., Klamath Falls. (541)882-9996 favellmuseum@gmail.com

◆ Two Rivers Art Gallery presents an on-going exhibition of fine artwork by nearly 50 area artists. Artwork includes rattles & drums, pine needle baskets, beadwork, corn husk dolls, acrylic & oil paintings, pastels & watercolors, stained glass, woodworking, clay, pottery, fiber arts, knitted lace, acrylics on stone, photography, jewelry, quilting, and much more. Located off Highway 97, N. of Klamath Falls, at the Chiloquin Community Center, 140 S. First Street, Chiloquin. (541)783-3326 www.chiloquinarts.com



Turtle Bay Exploration Park presents *Toytopia* September 20 through January 7.



Reach for the Blue Sky.

Rise to the Roseburg Blue SkySM Challenge

The City of Roseburg has teamed up with Umpqua Community College (UCC), United Community Action Network (UCAN), Jefferson Public Radio and Pacific Power's Blue Sky program to launch a community challenge to encourage local citizens and businesses to support renewable energy by enrolling in Pacific Power's Blue Sky program.

The goal is to enroll 500 new participants by December 31, 2014. Upon reaching the goal, the community will receive a 1-kilowatt, grid-tied solar energy installation!

Enroll or learn more at pacificpower.net/roseburgchallenge.



Let's turn the answers on.



Blue Sky provides Pacific Power customers with an easy way to support renewable energy in the region and close to home. Through Blue Sky, customers can support renewable energy like wind, biomass and geothermal in Oregon and the Pacific Northwest. Blue Sky customers have already helped three solar installations in Roseburg become a reality – the Joyce Morgan Food Bank, Martha Young Family Service Center and City of Roseburg Public Safety Center.

Join these Roseburg area Blue Sky business partners who are leading the way:

Alexanders Greek Cuisine	Staples
Aller & Morrison	Swanson Group Mfg., LLC
Arneson & Wales	United Community Action Network (UCAN)
City of Roseburg	Umpqua Counseling
HPS Electrical Apparatus Sales & Services	Umpqua Dairy
Mystic Earth	Umpqua Unitarian Universalist Church
Parents Action Council	Umpqua Village, LLC
ROSEBURG	

We're here for the

women in your family



The American Cancer Society recognizes the value of Breast MRIs in the early detection of breast cancer and recommends that women at high risk should have an annual Breast MRI along with their annual mammogram.

Speak to your physician about this important diagnostic exam if you have a mother, sister, or aunt who has had breast cancer, and encourage your female family members to do the same.

It could just help save their life.



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www.oaimaging.com

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